On the history of national children's literature in the Azerbaijani literature

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Abstract. There is no unanimous opinion about the history of national children's literature in the Azerbaijani Literature. The history of these different ideas dates back to the beginning of the 20th century and lasted until recently. There are various savings related to this important problem. Such ideas and beliefs were based on ignoring the characteristics of children's literature. Unfortunately, these conclusions have also been found in programs and textbooks related to Azerbaijani children's literature. The article considers the existing judgments and conclusions in the Azerbaijani literary-theoretical view. They express their attitude towards these considerations and opinions. At the same time, a certain historical period in which Azerbaijani children's literature was created. Facts prove that Azerbaijani children's literature was created in 70-80s of the XIX century, as an independent branch of literature. We must accept SA Shirvani as his first representative and founder of our children's literature.

Introduction

The period when the Enlightenment-realist type of thinking was nurtured in Azerbaijan and spread to its vocabulary, literary economy and cultural life began in the 30s and 40s of the 19th century and lasted until 1920, when the Soviet-Bolshevik regime was established. Of course, this factor includes not only the spiritual wealth created "for adults", but also the literature "for children". But here a different aspect is definitely taken into account appleq is needed. Enlightenment-realist way of thinking, cognitive system Unlike "adult" literature, children's literature not only changes the method and style, view of life, social existence, attitudes and methods of its description, but also conditions its formation and causes it to germinate. Thus, the vocabulary created for "adults" in Azerbaijan had passed a centuries-long, long-lived, hard-working, rich and productive way before the advent of enlightenment-realism. Unfortunately, literature "for the little ones" could not keep up with him. Because there was no such literature. In other words, the formation and early emergence of children's literature in Azerbaijan falls on the historical stage of the enlightenment movement, the enlightenment-realist literary and social process. An important literary and cultural event, It grew in her womb as an independent branch of literature, and found nourishment and nurture in her bosom. In other words, it is impossible to imagine children's literature as an independent branch of the art of speech without the enlightenment-realist literary movement and process. Of course, in making this judgment, we mean the age of formation of Azerbaijani children's literature, the reasons for its formation and the initial stage of development. In the Soviet era, the development of vocabulary "for the little ones" had to be approached from a different perspective.

Unfortunately, for many decades, the wrong attitude to Azerbaijani children's literature and its formation has prevailed in our literary criticism. In fact, the wrong, non-objective attitude to the history of children's literature stemmed from the wrong, unscientific attitude and view of the nature, specificity, nature and essence of children's literature. What is the essence of this error and confusion, and what did it cause? The question can be answered specifically as follows: When talking about children's literature as a branch of word art, its features, specifics, special features are not taken into account, the difference from "adult" literature is forgotten, resulting in both branches of literature ("for adults" and "for children"). history has been identified. Of course, this is a wrong trend.objective of naturedoes not allow the creation of scientific history. However, there is a serious need to study every literary example, every literary trend and artistic example belonging to the current with its own parameters and criteria.

The lack of approach to children's literature in our literary criticism has led to the fact that some started it from Nizami, some from Fizuli, some from earlier and later artists. As a result, there is a confusion, a mysterious situation, an unclear

picture in the creation of the scientific and objective history of our children's literature. Let us consider a brief summary of these ideas and conclusions. This will allow us to get a fuller picture of the current situation.

It is worth mentioning one issue. Although there have been few studies on the history and development of children's literature in Azerbaijan until the 1960s, some ideas and opinions have been expressed, but initiatives in terms of its fundamental research date back to the 1960s.

The title of a press article by P. Allahverdioglu (Saleh) published in 1962 is as follows: "On the issues of education in Azerbaijani children's literature (in oral literature, Nizami, Fizuli)" (18, 47-51). The fact that the author began the history of children's literature in our written literature with Nizami is evident not only in the text of the article, but also in its title. It is true that the scientist, in general, begins the history of children's literature with folklore. I would agree with this opinion. Because one of the branches of folk art is children's folklore. However, the objection is that the examples used in the article by the pedagogue-scientist are not mainly examples of children's folklore, but examples of oral folk art created for the general public. In written literature, the scientist considers Nizami the founder of Azerbaijani children's literature. Two years later, the same author changed his mind in his doctoral dissertation, and this time declared M. Fuzuli "the founder of Azerbaijani children's literature" (1, 8).

The position of A.Azizov, one of the researchers of our children's literature, is in line with the previous conclusion of P.Allahverdioglu. In his monograph "Children's Favorites", he states his position on this: We meet in the representations of Zakir and SA Shirvani ”(8, 4).

As can be seen, the first children's works in our written literature are found in the works of Nizami Ganjavi, M. Fuzuli's allegorical works, G. Zakir's fables are also valued as examples of word art "for the little ones".

Nizami is mentioned as the founder of our children's literature in the textbook "Azerbaijan children's literature" co-authored by F.Farhadov and A.Hajiyev. Separate essays are dedicated to N. Ganjavi and M. Fuzuli as representatives of children's literature (9). In general, in the programs, teaching aids, textbooks designed and written for teaching the subject "Children's Literature" in universities, as a rule, the history of Azerbaijani children's literature begins with the epic "Kitabi-Dada Gorgud" and N. Ganjavi.

It is noteworthy that in the textbooks of Z.Khalil and F.Asgarli, as well as B.Hasanli, the authors took a more sensitive approach to the problem and looked at children's literature from N. Ganjavi to A. Bakikhanov as "examples of children's reading in ancient and medieval Azerbaijani literature." However, errors in other research, textbooks and teaching aids still remain.

What is the reason for this? Speaking about the artistic wealth "for the little ones", what do our specialists throw, what do they take into account, what do they take into account and what do they overlook when determining the beginning, history, historical development path and representatives of Azerbaijani children's literature? What causes their unscientific, non-objective approach to the problem, and what are the consequences?

Of course, the main reason for this is that our scholars, who speak about children's literature, do not approach this literature with its own criteria, its own patterns, its own purpose and parameters. If they see anything useful in our vocabulary for the little ones, they take it as an example of children's literature. Such examples are more fables, allegorical worksr, reminderadvice, stories with moral and didactic content, verse stories, literary texts with educational content and spirit, etc. It is possible to come across any such artistic example in the classical oriental literary field, as well as in Azerbaijani literature. N. Ganjavi, who lived in the XII century, A. Tabrizi, A. Ardabili, S.I. Khatayi, M. Fuzuli, Fadai, Amani, S. Tabrizi, etc. There are many such examples in the works of dozens of our artists. This is what attracts the attention of our experts when talking about the history of our children's literature.

Interestingly, the acceptance of fables as children's literature is not only a matter for our literary critics. Some well-known philologists around the world also consider fables as an example of children's literature. For example, Y. Brandis considers fables as a spiritual treasure created "for the little ones" and advises to start the history of world children's literature with the first great representative Aesop and writes: "The history of children's literature begins with Aesop's fables" (4, 16).

Thus, our specialists in children's literature consider what they see and find in the history of fiction as an example of children's literature. In other words, they do not distinguish between children's literature and children's literature. Theoretically, they probably know that these two approaches to literature have serious, fundamental differences, but they make mistakes and confusion when applying it to practical material.

Indeed, according to the long-established principle of the world's classical children's literature experts, scholars and educators, "for the little ones" and "for the adults" have similar, overlapping and intersecting merits. Rather, children's

literature focuses on the psychology, cognition, tastes, interests, outlook on life, and so on. is a literature created with that in mind. It has its own characteristics, specifics, features, style of expression, and even language and style, so to speak, "independent rights and laws." We completely agree with the opinion of Russian literary critics: “If not seriously, children's literature is literature that is created by masters of words especially for children. But young readers also take a lot from general literature. (For example, ASPushkin's tales, IA Krylov's fables, AVKoltsov's songs, folklore works, etc.) Thus, a new term called "children's reading" is created, which covers the works read by children. These two concepts sometimes overlap, as there are works in the general literature that we no longer distinguish between children's books. ”6, 8).

According to international children's literature experts, it is not easy to write "for the little ones". Children's literature combines several fields of science and art. These are artistic talent, psychology, pedagogy and science. That is, a children's writer, as well as an educator, a psychologist who understands the psychology of young readers, must be a scientist with more or less scientific knowledge, aware of certain events and processes in society and nature. He must understand the psychology of children's cognition, interests, desires, desires, tastes and views, and be able to take this into account in his works. As a result, children's literature is a separate branch of general literature, a separate field. That is why to study and follow its history, its special place in the general course of literature, its position, direction of development, its specific weight, Revealing is one of the main tasks of literary criticism. This is also a problem of Azerbaijani literary criticism. Because if we talk about Azerbaijani children's literature, of course, we must determine its age, history of development, the main stages of development.

But when can the history of the formation of Azerbaijani children's literature be attributed? Who is its founder? What are the stages of development? At what age in history did the boundaries of our children's literature begin, and how did the historical landscape and process take place? Of course, in order to answer these questions objectively, we must look at and analyze our children's literature within the framework of our "independent rights and laws."

In the introduction to the second part of the textbook "Vatan Dili" (1888) AOChernyayevsky and S.Valibeyov could not find in the literary and cultural environment of Azerbaijan a writer who wrote works for children other than Hasanali khan Garadaghi, he is considered the first and only artist in the national arena.5, 3).

It is necessary to pay attention to an interesting issue here. Before H. Garadaghi, SA Shirvani prepared textbooks "Rabiul-etfal" (1878) and "Tajul-kutub" (1883) for students. These books contained many examples of poetry and prose. Both textbooks and the literary texts addressed directly to the students were known to AOChernyayevsky. Thus, after preparing and completing both textbooks, SA Shirvani combined them under the name "Muntahabat" and submitted them to the Caucasian Education Department for publication. Munakhabat was sent to the Transcaucasian Teachers' Seminary for an opinion by a letter dated 13 August 1883 from KPYanovsky, the head of the Caucasus Education Department. Although Huseyn Efendi Gayibov, a teacher of the Azerbaijani language and Sharia at the seminary, wrote a positive review of the textbook, AOChernyayevsky's written opinion was negative. O, Although he liked the simplicity of the language of the prose samples in the Tajul-Kutub, he did not like the fact that these stories did not have the truth of life and that they had abstract content and ideas. He also criticized the poems in "Rabiul-etfal" as examples of lively, far from real life, dry, naked reminders, ineffective moral-didactic sermons. He stated that both parts of the "Muntahabat" were not suitable for teaching as textbooks (10).

Apparently, although SA Shirvani's textbooks were known to AOChernyayevsky, he did not like and did not accept these works as an example of children's literature. Therefore, he did not mention Seyid Azim's name as an artist who wrote works for children, nor did he include these examples in the "Vatan Dili".

Well-known pedagogue and artist Rashid bey Efendizadeh later introduced himself as the founder of our national children's literature in his autobiographical memoirs written during the Soviet era. The author noted: "During this period, I published the first two textbooks in Turkish (Azerbaijan - SR) (in Istanbul) on the basis of the textbooks" Rodnoye slovo "," Detskiy mir "by the prominent Russian pedagogue Ushinsky: 1." Basiratul-etfal ", 2. "Kindergarten". Therefore, I am considered the founder of children's fiction and drama in the Turkish language. "14, 25).

In an article entitled "On Literature" published in the newspaper "Igbal" in 1912 (№6), A.Akbarov spoke about the creative activity of MTSidgi and assessed it as the foundation of our national children's literature (7).

In our literary criticism, there are those who point to A. Shaigi as the first founder of our literature "for the little ones". For example, Mikayil Rzaguluzadeh, who both theoretically guided the development of our children's literature in the 1920s and 1930s and created valuable works in the national language for young citizens, devoted his entire article to children's literature, published in 1926 in the "New School" magazine. (16). In the article, the author pays more attention to A.Shaig's creativity for children and makes the following subjective conclusion: In particular, such works as "Murad", "Shelaguyruq",

"Tik-tik khanim" ... are read by our children with great interest and enthusiasm, but also very valuable from a pedagogical point of view ... Other than that, they do not seem to exist "(16, 13).

M.Rzaguluzadeh repeats the same opinion in his article "Azerbaijan children's literature" published in 1940. He simply adds to the views expressed in that article that “Azerbaijanof The great revolutionary satirical national poet MA Sabir also wrote poems for children ”(17, 279).

In expressing these views, it is obvious that the author is based on subjective considerations, distorts the historical truth, and takes a nihilistic position based on the prevailing political and ideological dictation. Undoubtedly, the critic was not unaware that in the XIX-XX centuries other writers also wrote valuable works for children (for example, SA Shirvani, R. Afandizade, A. Sahhat, SM Ganizade, SSAkhundov, etc.). However, M. Rzaguluzadeh, who was influenced by proletarian culture and vulgar sociology at that time, spoke about the nihilistic, atheistic view of the history and past of the Bolshevik regime in the 20-30s (XIX-XX centuries).in boundaries) did not accept the children's works of other pen owners.

The nihilistic attitude to children's literature and its achievements in the 1920s and 1930s, before the establishment of the Soviet regime in the 1920s and 1930s, is also reflected in the views and opinions of other critics and literary figures. O.F. Nemanzadeh in his article "Superstitious method in our reading books" published in 1926 (№1) in the pages of "Yeni mekteb" magazine, "serious shortcomings" in our "literature", textbooks and children's literature "created before the victory of the socialist revolution" finds. These "shortcomings" were the fact that many of the works, including these literature and textbooks, were "superstitious" in terms of content, ideas, and imagery.15, 285). In order to prove his opinion, the author read the poem "Tale of the Trees" by MA Sabir, as well as the stories "The Lion and the Two Bulls", "The Bee and the Crow", etc., which were frequently mentioned in textbooks until then. gives examples of works, criticizes them. He says that the content and harmony of these works "lead to superstition." Even the works of such great artists as Sadi, J. Rumi, Lamartin, Krylov are protested against being included in textbooks and presented to young citizens as a means of spiritual wealth and education. Evaluating this as a means of religious education, the author writes: is a revived method that15, 285).

The negative resonance created by vulgar sociology and proletarianism was also reflected in the views of the critic M. Hussein. In 1927 (№2-3), one of the active critics of that time, M. Hussein, published an article in the "New School" magazine describing his general view of children's literature. In the article, he expresses his views on pre-revolutionary (meaning the socialist revolution) children's literature and its situation, as well as on the features, content, essence and tasks of children's literature in the Soviet period. Unfortunately, the author denies all the "pre-revolutionary" achievements of our national children's literature. It does not find any useful examples in this area. The critic also tries to explain the reasons for this, and at the same time looks at everything from a vulgar sociological level, from an ideological-negative perspective. "Azerbaijani education, acting on the instructions of the Russian Empire, is far from this." He says some "children's magazines" have been published, but "soon" were closed "because they were insignificant." He also admits that “this society did not feel the need for children's literature for a long time, and sometimes did not even take the initiative to ensure that school children, in particular, have the desire to read and read (11, 35). It is obvious that the ideas expressed are unscientific and not based on the logic of history. Thus, the short-lived "Debistan" and "Rahbar" magazines, which were published at the beginning of the century, were closed not because they were "insignificant", but because of financial difficulties. However, just as there was a serious need for these magazines, they did really useful work for literary, cultural and pedagogical life. Secondly, it is undeniable that in the second half of the 19th century and the first decades of the 20th century, many enlightened people in Azerbaijan took quite successful initiatives to open new schools and create textbooks, art and scientific works for the children of the nation. It is impossible not to be critical of the author's thesis that "the school has prepared education away from the masses, just as it has prepared enemies for the working class." If the school was preparing "enemies" for the working people, who were all the brilliant intellectuals of the Middle Ages, scientists and artists, and finally, the patriotic, progressive intellectuals of the XIX-XX centuries, the owners of the pen? Were they really to be declared enemies of the people? There is probably no need to comment on the answers to these questions.

Finally, let's focus on the following opinion of M. Huseynzadeh: “Suppose that the stories“ Fox and wolf ”published by Azerneshr are given to children to read. I wonder how such stories can help our ideology and the new system of education and upbringing that is having an impact on the school today? Everyone will admit that children's literature compiled in this way is of no use to us. ”11, 36). The critic generally uses fables in the parable of the fox and the wolf. He shares the same opinion put forward by O.F. Nemanzadeh in the above-mentioned article. That is, fables and allegorical works cannot be the spiritual food of children, and it is impossible to speak of any positive influence or role on their upbringing and moral development. Presenting such works to children as a means of reading serves only a "superstitious method." Of course, there is no need to comment on misconceptions. Because it is a well-known and proven fact that well-written fables and allegorical works meet the interests, tastes and desires of children, and resemble their spiritual and aesthetic tastes.

It is also necessary to draw attention to an important issue and comment on it. In a press article by F. Kocharli, we also witness a negative attitude to the stage and representatives of Azerbaijani children's literature before 1910. An article about the textbook "Vatan Dili" entitled "On the opinion of Mr. Shirvansky" and published in the Russian-language newspaper "Transcaucasia" in Tbilissi (1910, №24) was published in 1910 by Hamzat bey Gabulov Shirvansky It was written in response to his objections to the 7th edition. The first edition of AOChernyayevsky was published in 1882 (part I), the last editions of the textbook "Vatan dili" (editions in the first decade of the XX century), as well as the seventh edition by F. Kocharli removed materials and replaced them with new ones,

In his article, HQ Shirvansky criticized a number of merits of the "native language", saying that they were a shortcoming of the textbook. One of Hamzat Bey's remarks on the textbook was that, in the words of the critic, "translated and quoted works" should be given more space here. According to the author, it was necessary to "avoid everything that is not national and original" in the textbook of the native language and to include more the works of our national poets and writers (19).

Mr. Firidun was dissatisfied with Hamzat Bey's unfair shortcomings in the "Vatan Dili" language, as well as the remarks we made, and he responded to those remarks. The pedagogue wrote in response to the so-called critic: "It seems that Mr. Shirvansky does not know that, except for Gasim bey Zakir and Haji Seyid Azim Shirvani, Azerbaijani writers and poets did not give a work that would be suitable and useful for children to read" (13, 241). Firidun Bey did not conclude his remarks on Azerbaijani children's literature with this statement, but said in a more negative tone: We did not have and still do not have children's writers and poets. Modern poets not only try to help the new generation in this respect and meet this natural need of our schools, at least to a greater or lesser extent, they even blindly imitate Turkish poets, ruthlessly corrupting our language and adding something alien to the spirit of our literature. Choosing something from their works to read in the first lessons is like giving a breastfed child a solid food that is difficult to digest. It is self-evident that in such a situation, when you do not find suitable material, you will inevitably turn to the works of non-Muslim authors (13, 241).

Of course, Firidun Bey was a great connoisseur of Azerbaijani literature, the creator of our first fundamental literary history, a hard-working researcher. In the history of our literature, as much as he was well acquainted with the vocabulary of "for adults", he was also familiar with the works of art created "for children" and the creativity of those who created these works. His book "Azerbaijani literature", which is our first fundamental literary history, clearly proves this. Thus, this magnificent two-volume work also provides information about the works created for young readers by artists who lived in the XIX century and wrote works of art for children. In the introduction of the book "A few words", Abbasgulu aga Bakikhanov, Seyid Azim Shirvani, Mirza Alasgar Novras, Mirza Sadig Fani, Mirza Kazim Gazi Asgarzade Mutalle, Agamirza Mohammad Bagir Khalkhali and others. We see this in his essays on artists. S.A. Shirvani, M.T.Sidgi, SM Ganizade, R. Afandizade, MHGudsi, MA Sabir, A. Sahhat, A. Divanbeyoglu and others, who closely followed the literary process of that time. Kocharli, who was well acquainted with the children's works written by the owners of the pens, and even gave them advice and guidance on the subject, had a comprehensive understanding of the landscape of our literature up to 1910. He was also aware of the work done by "Dabistan" and "Rahbar" magazines in this direction. But what made the pedagogical scientist turn a blind eye to so many achievements and suddenly deny them, declaring that "we did not have and still do not have children's writers and poets"? Of course, we must look for the only reason for this in the psychological point of view. Nervous and psychologically anxious, so to speak, The idea expressed in an angry situation prompted Mr. Firidun to make an unscientific conclusion. Therefore, we cannot accept this conclusion as a consistent and decisive position of the critic.

The point is that F. Kocharli understands and distinguishes very well the specifics and boundaries of children's literature and children's literature. This is clearly proved by his comments on children's works in A.Shaiga's letters, as well as his introduction to the book "Gift to children" (1912). In that introduction, he said that G. Zakir's fables, works by artists such as M. Vafa, M. Arif, A. Nazir were not real examples of children's literature, but "taken from the life of the nation and spoken in its language", "could affect the spirit of children in terms of meaning" He said that he was included in the "Gift for Children" because of his works (12, 3).

Of course, after considering the period of formation of Azerbaijani children's literature in our literary criticism, various opinions and conclusions about the founder of it, we must come to the final conclusion. This conclusion must be scientific and logical, based on its own rules, special features, specific features of literature "for the little ones", in accordance with its cognitive, psychological, aesthetic, spiritual, artistic and legal laws. In this case, we can begin the history of the formation of our national children's literature, specifically in the 70-80s of the XIX century. It would be more correct, scientific and fair to accept SA Shirvani as its founder and founder.

In making such a judgment, an important point needs to be clarified. Before SA Shirvani's textbooks "Rabiul-etfal" and "Tajul-kutub" in the native language in the native language N.Dementyev's textbook "Fables and stories" (1839) and M.Sh.Vazeh and I.Grigoryev's "Kitabi-turki" (1852). These two books contain many reading examples, stories and legends,

fables, anecdotes, etc. in the national language for students to read. would take place. But why should we start the history of our children's literature not from these examples, but from Seyid Azim? The answer to the question is as follows: Because neither the artistic examples in "Fables and Stories" nor in "Kitabi-Turki" were original. All of these examples were translations, quotations, and translations from various sources, especially from the folklore of the peoples of the East and from written literary sources. For the first time in the history of our artistic thought, the first original works addressed to children were created by SA Shirvani. Therefore, it is necessary to mark him as the first artist who laid the foundation stone of our national children's literature.

Thus, summarizing what has been said, we can come to such a conclusion. In our literary-theoretical opinion, there are different views on the history of the formation of Azerbaijani children's literature. The history of these different ideas began in the early twentieth century and lasted until recent times. Such ideas and conclusions stem from the failure to take into account the peculiarities of children's literature. However, recent research shows that we must begin the history of the formation of our children's literature in the 70s of the XIX century. We must accept SA Shirvani as its first representative, ie the founder of our children's literature.

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